



MID-CITIES COMMODORE CLUB

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ANALYZE!

Review by Rick Schulz

The folks at Micro-Systems Software have been busy, and the fruit of their latest efforts is a new and improved Analyze! The primary advantage in this version is its speed and the new graphics. I have been told that the first release of Analyze! was relatively slow; this version is fast. How much faster than competing products, I don't know. I don't own the other products and lack access to any reliable benchmark test. However, I think this issue is somewhat academic; the products that run on the Amiga are fast, and are considerably faster than IBM. Fractions of seconds in computing time don't interest me. Never the less, this improvement may be very important to some of you, and so I mention it for your benefit.

I have always thought that the less one must rely on the printed documentation, to use the software, the better the software is. In other words, a really well written piece of software will guide the user through its primary operations with little or no dependency on the printed documentation. One should not have to memorize a user guide in order to cause the basic functions to be executed. If it can't be explained in a help screen or on the pull-down menu, then the program is probably trying to do too much at once and will probably not do that task particularly well. This may seem like a rather stringent criteria, but I would rather spend my time at the computer using the software than reading and rereading and cross referencing the documentation.

Analyze! passes this test with flying colors. I know a little about spreadsheets, and without reading the manual I was able to create a spreadsheet, revise the contents and produce several graphs. Most of the major functions can be accessed through

pull-down menus and function keys. In fact, Analyze! makes use of all ten function keys, with a help screen generated by F1es, like pull-down menus and mouse controlled functions.

The user guide is one of the better documents published. The first chapter is a general introduction to Analyze! and the concept[of spreadsheets. The next chapter is a beginner's tutorial, followed by an "advanced tutorial". The documentation, especially the tutorials, is very good for anyone with little or no experience in spreadsheets. The first two chapters even cover such topics as how and when to make backup copies of the disk and how to assign directories, taking into account that some people will have two disk drives and some will only have one. Yes, friends, the disk is not copy protected, and there is no dongle to plug into a port. This feature alone insures that Analyze! gets an extra star in the ratings.

Occasionally the editor appears to have fallen sleep. Consider the following directions: "Graphs can contain up to six ranges per group with an unlimited number of groups and elements in the ranges." Are groups composed of ranges, or ranges composed of groups? One must read the documentation carefully to solve this puzzle.

Chapter 7 is a concise overview of the menus and options; no more guessing what the effect of a command will be! Once you have mastered the tutorials, most of the time you spend reading the manual will probably be here.

The documentation also contains a glossary and an index. However, I found these sections to be a little thin. In fact, when trying to find their definition of "group" and "range", they were of no help at all.

The program supports macros, and,

again the documentation steps you through the process of creating and executing macros. It is this feature that makes Analyze! truly competitive with MaxiPlan, and places it in the category of professional software. A spreadsheet without macros is no true spreadsheet at all.

Analyze! will import Lotus 1-2-3 files as well as its own, so the transition from the IBM world to real computing is made easier. Label prefixes and efunctions are identical to Lotus; however, the section on macros is much easier to understand than the book which accompanied the Lotus 1-2-3 package.

The new release sports a powerful graphics option. One can choose one of seven different kinds of graphs: pie, bar chart, line graph, X-Y, stacked bar graph, 3-D pie chart and 3-D bar chart.

Also, the graphs can be generated in 4 colors or 8 colors. This seems to cover most of the common options (I can't think of what is missing). Like MaxiPlan, one can change the values in the spreadsheet and the graph changes automatically. However, the graphics require considerable memory. After loading Analyze! from Workbench, there is approximately 180K left (I have 512K). A 4 color graph will use about 35K, and an 8 color graph will use about 50K, depending on the size of the spreadsheet. Unless you have expanded to mega-memory, you would do well to keep these factors in mind when creating graphs. Analyze! will allow up to 4 graphs to be displayed at one time, if there is sufficient memory. The graphs can also be saved as pictures for use in paint programs like DPaint, or for display via the "show" option found in the various directory utilities.

WHO DO YOU TRUST ??

George Pope, CCCC, Inc. Tucson, AZ

Events continue to remind me of an old-old gem of wisdom that asks about the wisdom of leaving a fox to guard the hen-house. Unfortunately, there is a parallel in the computer world. Specifically, salespeople that are either too dumb to know what hardware/software is good or too unprincipled to care.

When trusting customers look to the salesman for advice in an area where the salesperson should be knowledgeable, too often the sales clerk is more interested in making the sale (or commission) than he or she is interested in satisfying the needs of the customer. Consequently all too often the customer walks away with a piece of hardware or software that either isn't needed nor is the best for their specific needs. It merely "in stock."

See the parallel? The fox assumes the disguise of helpful salesperson. WHAT CAN YOU DO? Simple! Do your homework. Question those experienced with the area you are concerned with to get their opinion. Get more opinions from others in the listings. Circulate at club meetings and ask, ask, ask! Then draw your own conclusions from an informed position derived from someone that is not motivated by PROFIT. How do those you ask become so expert? Many of us have made the mistakes and having made

them are inclined to share the error to hopefully prevent another from making the same error. Can we make more mistakes? Sure, and probably will. For example this article has been written by the former owner of a \$325 Commodore 1525 printer.

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TITLE SCREEN

John Byhoffer, Ventura

Have you ever sat there, staring at your monitor screen trying to think of some kind of title display you could use for that program you just finished writing? Well, here's something I came up with that might help to give you some ideas. This program draws a border around the 40-column screen, beginning from a point at the top, and comes down each side simultaneously. The two halves then meet again at the bottom and rise up to the center to draw another smaller box that you might use for your program title. The program contains only one PRINT statement (in the first line, to clear the screen), and the rest is done with POKE and READ/DATA statements. The data statements contain the screen character codes for the title itself, so you can insert the appropriate numbers for whatever you want to print there.

Why not just use PRINT statements instead of POKEing everything onto the screen, you ask? I guess I just did it this way as an exercise in programming for a change. Why not? If nothing else, it helps you understand how the VIC chip puts things on the screen.

```

100 REM *** TITLE SCREEN ***
110 REM ** by John Byhoffer **
120 REM *****
130 PRINT CHR$(147);POKE 83280,14:POKE
    53281,14:POKE 646,0
140 REM *****
150 REM ***DRAW BORDER & BOX***
160 REM *****
170 FOR I = 1 TO 21:POKE
1043+I,102:POKE
    1044-I,102:NEXT
180 A=1063:FOR I = 1 TO 24:POKE A,102:
    POKE A+1,102:A=A+40:NEXT
190 POKE 2023,102
200 FOR I=1 TO 21:POKE 2023-I,102:
    POKE 1984+I,102:NEXT
210 T=1963:FOR I = 1 TO 9:POKE T,102:
    T=T-40:NEXT
220 FOR I = 1 TO 10:POKE 1643+I,102:
    POKE 1644-I,102:NEXT
230 B=1633:FOR I = 1 TO 8:POKE B,102:
    POKE B+21,102:B=B-40:NEXT
240 FOR I = 1 TO 21:POKE 1335-I,102:
    POKE 1312+I,102:NEXT
  
```

```

250 REM *****
260 REM **** PRINT TITLE ****
270 REM *****
280 FOR I = 1398 TO 1409:READ
    A:POKE I, A:NEXT
290 FOR I = 1480 TO 1487:READ
    B:POKE I, B:NEXT
300 FOR I = 1558 TO 1569:READ
    C:POKE I, C:NEXT
310 DATA 20,9,20,12,5,32,19,3,18,5,5,14
320 DATA 6,15,18,32,25,15,21,18
330 DATA 15,23,14,32,16,18,15
340 DATA 7,18,1,13,19
350 GET B$:IF B$=" " THEN 350
  
```

Don't forget that you'll have to change the screen memory locations in lines 280-300 to correspond to whatever you want to put in the box. Remember--you must have the same number of DATA items to be READ as you have memory locations to be poked to. If not, you'll get an OUT OF DATA ERROR.

If you'd like to use a different character for the border instead of what I used change the 102 in lines 170-240 to whatever character code you choose. You can refer to the Screen Display Codes in the back of your system guide for the appropriate character codes and/or memory locations. You might even want to add some color changes to border, screen or letters as an enhancement.

At line 350, the computer waits for you to press a key before proceeding. If you use this as a subroutine, you can

(Cont'd on Page 5)

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EVERYTHING YOU EVER WANTED TO XEROX ABOUT COPYRIGHTS.

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I want to explain a little I have found out about copyright law, because it is really getting to be an important subject for everybody in the computer world, not just for artists and playwrights and novelists. Now it is necessary for Programmers to know what part of their work, if any, is protected from use or reproduction without their consent.

It is also IMPERATIVE that computerists know where they stand when they buy or use somebody's copyrighted product, and how to do Right by both programmer and themselves, because the claims of some software companies and their "licenses" make the subject really confusing.

DO I KNOW LAW? NO, BUT IF YOU HUM A FEW BARS... There are folks who necessarily spend years working with the Ins and Outs of U.S. Copyright Laws, and so it is not likely we are going to wring out all the details here. Moreover, I am not a lawyer, and they are the experts in the field. I have just been exposed to a few viewpoints here and there, because as editor of a newsletter that NEEDS material to exist, the temptation to borrow blindly is strong. I wrestle occasionally with both conscience and pride - I lose out to each.

GIVE ME LOTUS 1-2-3 OR GIVE ME DEATH... I feel I'm

not the only one who wishes that, in the true spirit of fellowship, I could take this and that and pass it along, certain in the knowledge that the author INTENDS us to be so enriched. In computer circles, such fellowship is tradition. We tend to assume that since we are not out for profit, we can disseminate whatever we find. But combine this with a lack of understanding of what a copyright is and does, and the stage is set for people to scream "Pirates" and accuse the whole computer world of what a few actually do knowingly. Some think, for instance, that a copyright is a symbolic term for "Please give me credit for having originated this". Heck, I've seen Program Copy Services, calling themselves Libraries, that run on the premise that as long as the author gets credit on the screen listing, copyright obligations have been fulfilled. The more reputable libraries all have store-bought programs, and that in itself is no sin. But some individuals who peruse the libraries get a bit confused - isn't that software company defunct? Well, then, the program is Public Domain, wouldn't you say?

I was inclined to agree; I wish I had copied all those programs before I started reading about copyrights.

Hey, I'm looking from both sides of the fence and cursing the fence that spoils the view.

THE PLAIN FAX... Copyright law is not instinctive. I read a government pamphlet, talked with some friends, a librarian; looked it up in the encyclopedia. I still can't believe it is such a mess.

But the first point to make is this: It is Law. No one guarantees it makes sense. Law is not bound to such things (ask a lawyer; law supersedes sensibilities).

One can at least hope that there is some sort of principle that originally guided the lawmakers.

Point Two: Ideas, your thoughts, are not and cannot be owned by anyone. But a Creation of your mind and talents and ideas CAN be owned, bought, sold, traded, and controlled. It is put "on the marketplace" by you. (Even Patent laws, which we aren't going to go into much, recognize this point - a sound patent is based on the shown Application of an idea... the idea is protectable once it makes its PRACTICAL appearance.)

Now there can't really be an "idea marketplace" where people pay for the value of innovations, perspectives, unique applications, and just plain hard work - not if these same things can be stolen for free. People can't stop letting others have the products of their minds, either.

The only solution which allows a market for the creative intellect is to use society's coercive force: Government. What we are talking about is a

Regulated market. Government enforces Property Rights to insure no stealing occurs, thus the market is able to function.

Point Three: What copyright law was designed to do is pretty simple: it was designed to protect someone's unique means of expressing, and perhaps profiting from, the expression of an idea. But it also was designed so that ideas themselves were free to exist, with or without that particular means of expression.

CRIME & PUBLISMENT....

What can be covered by a Copyright? Well, it has got to be a work product. It is claimed as an Original work product by its creator. Its protection under the law begins the moment it is created. Its creation must not inhibit other's expressions of ideas in the marketplace. That's about the limit to copyrighting. So...

Your face is not copyrightable. Sorry. Anyone with a camera can take your picture, and copyright the photograph, and sell it to the NATIONAL ENQUIRER. Your tough luck.

Your speech is not copyrighted. Your speech on a particular day, captured for posterity on a tape recorder or by a scribe, may be copyrightable. In order to do so, you must claim that speech as a work specifically originating from you. At the time of the speech, you have created the work, but if you do not claim it to be yours alone, you share it with the world until you do claim it. Once claimed, you have a lot of say over where and how people use your work, even if they were exposed to your work prior to your claiming it.

Hey, could they claim

it first? Yeah. In cases like that, you must prove that that particular expression could only have come from you as the creator, and that you meant it to remain yours at the time of its creation. Good Luck, Sport.

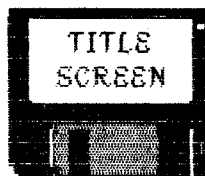
This is one reason copyright laws keep changing. The lawmakers try to protect everyone who has a right to the protection, even if the creators/artists, etc. are not being too bright about protecting themselves. It used to be that registration with the U.S. Copyright Office was essential, or your work was considered "dedicated" to the public. But registration was a lengthy process and a bit of a hassle: Forms, fees, copies of the work donated to the Library of Congress....

So the more recent revisions to the copyright code state only that the work has to appear before a significant group of people, say publication in a trade journal or something like that: Voila, it is copyrighted! Or you can claim a copyright the moment something exists as a work: writing "Copyright (C) 1987 By The Author" is considered a notice to the world that you have total claim on the work. The legal purist will, however, note that in court, a Copyright filed with the Copyright office is generally considered Iron-clad Evidence of the

history of a work. If you want to make money off your work, you should protect it with the Government's stamp....

The ones who claim the work are generally the creators, unless the creator has in one form or another relinquished his authority to claim the work by giving over that authority to another party. If you submit an article for publication to a magazine (or even Startext), you can claim your copyright prior to its publication. If you do not, it may become property of the publisher. The publisher has an implicit sort of agreement with the person who submits a work. This agreement comes from whether or how you expect to be paid for your work, and under what conditions you restrict their own right to use or re-use their product.

Startext, for example, is a copyrighted work. Everything in it comes under their copyright blanket. EXCEPT: when the author claims the rights prior to the work going online. So, if I want to copyright this column for the Dallas Timex/Sinclair Users Group, all I have to do is say so. By doing that, they may choose to publish what I volunteered to them, only if they assert my claim and my byline, somewhere noticeable in their issuance of my work. If I don't say so,



RETURN with the next line number.

The program is written for the C-64, but it will work on the 128 if you change one thing--the

POKE 646,0 in line 130 to COLOR 5,x where x is any number from 1 to 15, for the character color.

By doing that, they may choose to publish what I volunteered to them, only if they assert my claim and my byline, somewhere noticeable in their issuance of my work. If I don't say so, or I say (C)1987 STARTEXT instead, then I have assigned the copyright to them, and I release them from having to ask my permission if they want to use my work later (to show the talent available to their subscribers!) When the work is theirs, they may choose to defend their right to it as vigorously as they wish...like if it shows up on another pay news-and-information service or BBS.

Well, can you copy-right a compilation of other works? Only if the act of compiling is considered at least as much an original effort of creation as the works which appear in it. That stuff works for statistical compilations, for instance. Trivia games are copy-rightable. A compilation of disco records you taped from your album collection is not really considered an original effort. No matter in what order you got all the Star Trek episodes on your VCR, Paramount Pictures-Television holds the copyright - and even the commercials in between are owned by Somebody.

Copyrights apply to literary works like articles, novels, abstracts, reviews, poetry, programs, transcriptions, etc. They apply to artistic works like songs, paintings, engravings, typefaces, charts, photographs, statues, visual designs, etc. They apply to performance works like recordings (audio, video, AND machine-control programs), plays, live performances, speeches, etc.

Copyrights don't apply to general principles or processes, inventions, etc. (Patents cover those types of things). Circuit board artwork is copy-rightable, but the circuit itself is not - though the circuit may be patentable. Copyright doesn't apply to anything which has been considered dedicated to the Public. You can't copyright the vowels, or the Gettysburg Address (I suppose Lincoln could have, but didn't). A creator can specifically say that a work is to be considered Public Domain. Subsequent copyrighting of that work is invalid. This is the basis for the tradition of Public Domain software libraries and bulletin boards. It is unfortunate that few individuals bother anymore with Public Domain. They just don't remember what it was like when computers were rare and software was rarer. This is a situation that only software authors can change, if they can overcome their entrepreneurial urges.

Copyrights, like patents, expire. In setting up a monopoly, the government is careful not to begin something it would have to deal with forever. It so happens that this is the trickiest and stickiest thing for lawmakers to decide on, because writers always want to make sure their kids eat, too. For a long while, copyrights had a duration of 56 years, or the lifetime of the author plus fifty years, whichever is greater. Then they changed the law so that you could have a copy-right for only 28 years, but could renew it for another 28. Then they changed the law, in 1978, so that the renewal was 47 years: $28 + 47 = 75$ years. Alternately, the life of the author plus 50 years would be the

duration. If it was created because someone hired you to create it, another duration came on the scene. Works from organizations and anonymous-types would be protected for 75 years from the publication of the work, or 100 years from the creation.

The reason for going into this is that more changes are apparently going to come out, because nobody is satisfied the law guarantees them a place in posterity. Additionally, if you did something prior to 1978, it is protected differently than something you just created.

LIFE'S A GAME OF GIVE AND TAPE.... So what CAN a copyright do? It is an assertion of PROPERTY RIGHTS. Like any property, it would be foolish to post "No Trespassing" on something you didn't really care to hold as your own. But once you have claimed your right to the property, it is yours to publish or reproduce freely, extract from, add to, sell, rent, trade, and control any public (and some private) uses of your work.

In fact, you don't have to defend a copyright in order to maintain the property right safely. If you grant freedoms without restriction to another, however, it is not possible to "take back" your exclusive rights. Most holders, therefore, reserve all rights to themselves, and grant permission to others only if they ask nicely and the argument is strong, perhaps in money terms....

Reproduction or use without your consent as a copyright holder is prohibited. This is true even if it is no longer being published, and is hard for others to get.

THE WAR ON DUBS....Gee, how can I be sure I am NOT violating somebody's property rights? What about similar products, like clones and imitations? When can I use copyrighted stuff and NOT violate the law?

Imitations first.

A little earlier I said that a copyright should not, in its creation, inhibit someone else's expression of ideas in the marketplace. Boy, what a can of worms! The law doesn't Really specifically say anything like that. But it comes down like this: If it ain't the same idea being expressed, then the similarity of expression is Style alone. Not Copyrightable. If it is the same idea being expressed, a similarity of expression may exist SOMEWHAT.

The moment it may be judged to have invoked a real semblance to an existing copyrighted work, even without words or phrases to prove it, you may be on dangerous ground. Imitations, while a sincere form of flattery, are tested legally according to their tendency to suggest the original to the minds of the people who see it.

Remember K.C. Munchkin? It was a game for the ill-fated Magnavox Odyssey II game system. They claimed that though it Looked like Pac-Man and you controlled it like Pac-Man, the rules of the game were sufficiently different - the plot was changed. The courts felt like everybody who played the game were, in effect, playing Pac-Man, no matter what the box said you were really playing. Was the idea the same or just the style? Did the folks who created K.C. intend to capitalize on the similarities to Pac-Man? You Betcha, said the

courts. Copyright infringement for sure. My opinion is that they were correct! Sadly, K.C. Munchkin was a fun game and vastly superior to the Pac-Man that Atari was putting out. All K.C. could do was give up the ghost (wocka-wocka-wocka).

Of course, it is a fact of life that there are going to be many similarities of expression among groups of people who share common cultural and learned experiences; but copyright is based on the belief that in democracies, anyway, one hundred minds have at least one thousand ways to approach an idea, examine it, voice it.

That belief, does, in a way, make sense. Perhaps when you get to the expressions worked out on machines, however, which have definite ways of working with those expressions, you should be darn careful to make your idea (or the product of it) independent.

And the way the law is dealing with these things is changing. In fact, nowadays, what with some rather sophisticated and computer-literate lawyers, ones who know what SOURCE code, etc. means, the rule about the imitation suggesting the original in the minds of those who see it IS DARN NEAR DEAD, for computerists anyway. The courts are taking into account Program Structure and Code. If the code doesn't suggest the original (meaning they can't find any "lifted" sections of programming in the imitation), the imitation constitutes a new work.

Every P.C. clone machine sold has its own version of the IBM BIOS ROM, and maybe a BASICA compiler-substitute. The BIOS they use is designed to be compatible with all MS-DOS software... that's

a selling point. Whether it is on disk or EPROM is irrelevant, just like a book and a tape of the book are the same work. Idea and style are the same, obviously - the coding, however, is different. For machine-control programs, apparently, that is enough difference to avoid prosecution. Believe me, though, if IBM finds anybody with ripoff CODE, or anyone who duplicates their ROMS, you can bet there will be fight. Look for a resurgence of the "look and feel" argument if Software Arts wins against Lotus in the multi-million dollar spreadsheet suit. Comparisons of Lotus to K.C. Munchkin? Yup.

Apple Computer claims a patent on the idea of an operating system with a thoroughly integral Icon-and-Mouse user interface. Notice their patent means absolutely nothing to the makers of front-end environments, where the user interface is merely a substitute for working with the base operating system. But they copyrighted their particular icon artwork, too....

I'D LIKE ONE OF THOSE PICASSOS BY VAN GOGH....

So what can you do with a copyrighted program? If you were to listen to the intimidating advertising done to promote Piracy Awareness, you might come to the conclusion that software remains property of the software houses and you are just borrowing it and you had better not make a copy to back it up. They say Sally Secretary has become a felon because she duplicated a disk and put it in her desk drawer (never mind that her boss would kill her if she screwed up that \$400 package he just bought). They (Cont'd on Page 10)

Metroplex Computer Conference

Mark your calendar. On October 24th at the Arlington Convention Center, the Mid-Cities Commodore Club is sponsoring the largest computer fair of our four year history. Beginning at 9:00 am, the computer conference will offer you everything from soup to nuts, games to programming, Geos to music. Take a look at the agenda.

9:00 Registration & Welcome by John Malmstrom	2:00 RAY TRACING AND 3D GRAPHICS (Part 2) by Dr. Eric Graham
9:30 RAY TRACING AND 3D GRAPHICS (Part 1) by Dr. Eric Graham	3:00 Desktop Publishing - Dwight Nichols
10:30 The New Amigas and Software - Richard Bilgea	3:30 Creating Fonts - Barbara Cramer
11:00 GEOS - Cheryl Howard	4:00 Spreadsheet Shootout - Mary Louise Hagemeyer
11:30 Perfect Sound - Anthony Wood	4:30 Graphics-Basic 8 - Harold Williams
12:00 Music Demos	5:00 Drawing for Prizes - Bill Raecke
1:00 Games Creator - Danny Dunn	
1:30 Lawson Software - Bruce Umbreit	

And what computer fair would be complete without displays of hardware, software and the people to discuss it with? The following Metroplex businesses will be represented with display space in Meeting Room M6.

- * Software Terminal
- * Intercomputing, Inc.
- * Video/Security
- * InterFirst Computer Banking
- * Federated Superstores
- * Metropolitan Computing
- * Startext

OCT.
24

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In addition, space has been arranged for member displays by category.

Kickstart/Workbench
Music Demos
MIDI Demos
Graphics
Ray Tracing
Database Demos
Games
Spreadsheets
Desktop Publishers
Calligraphy Demos
GEOS
and much more...

Public Domain software will be available through the library facilities at three locations for the Amiga, C128 and C64. Be sure to bring blank disks or take advantage of low club prices.

During the conference, we hope to aid your enjoyment of the sessions by the use of the General Electric "Teluria" Video Projector, donated by Electro Communication Systems of Dallas. We are also grateful for advertising donated to the club by

The Arlington Convention Center is located on East Stadium Drive just off Interstate 30 between Six Flags Amusement Center and Texas Stadium.

Metropolitan Computing in the October issue of Texas Computing Monthly. And what computer fair would be complete without PRIZES? Raffle tickets are being sold for \$1 each to help defray the meeting costs. Donated prizes will include selections from some of the top names in software including Epyx, Electronic Arts, Activision, Strategic Simulations as well as our friends at Startext, Software Terminal and Intercomputing, Inc.

As last minute arrangements are being confirmed, demos are being planned and excitement is growing, there is still time to be included in the fun. If you would like more information please contact

Jack De Tore at (817) 275-3762.

featuring
**Dr. Eric
Graham**

**All
Day
Event
9 - 5**



imply Harry Hacker is a multimillion-dollar threat to America because he doesn't like to pay twice to buy a package, once for the office and once for his Home computer, on which he does work he would otherwise be doing at the office.

What's the real story? Greed. Just like they tried to kill Betamax and VCRs in general. Just like record companies have tried to persuade the public that if they tape a record in their collection to play in their car, they are starving some poor artist. Buy it, buy it again, they say. Right.

FAIR YOUR USE ONLY....It will anger some to hear the truth being spoken. You bought a program (or record or tape or whatever) that was a commercial product, yours to use. The copyright prohibits you from making copies to sell or give away. It does not say you can't make copies for your own private use, once you bought the original product. Copyright does not say backups are against the law. Copyright does not say that you as the buyer are not entitled to choose when or where you use the product you bought; once again, as long as you are not making it available to a non-private use. In fact, the only thing that says these things are wrong is the software license that the lawyers of the software company drafted in order to intimidate a potential copyright abuser. The license is a pre-sale contract with the user. Read it. Don't buy software from stupid companies. Keep in mind that breach of this contract is a civil matter; they may choose to sue you over it. Copyright violations are

not the same thing, not at all. Copyright violation is a Felony offense.

Backups and additional private use copies are allowed under the copyright laws due to a section in them called FAIR USES. Fair Use was written so that people could properly deal with a work, such as in reviewing or using it for private study. Private use means that if the only market you are spoiling through your actions is YOU, and you already bought the work once, no copyright violation exists. Additionally, Fair use means you in no way are competing with the work itself and what you are doing with the work is for educational, non-commercial purposes, such as extracting portions of a work for reporting on it or the events which surround it.

You are NOT allowed to "spoil a market" for someone else. Don't give away copies. Don't sell any copy (including the original) and keep any part of the work. Don't republish the work or broadcast it in any fashion. Co-workers and friends who want a copy should buy it themselves. But if you abide by these things, the government doesn't care if you personally have made 3000 duplicates for Yourself (one for each of your phobias?). The software companies see this as practically an INVITATION to pirate, so they don't want you aware of the full law. Guilty until proven innocent...that is the motto of some of the companies.

So now that you know... what about compilers? They help you create your programs, but they do this by stringing together little stored

pieces of code that they wrote. Can you then sell your stand-alone applications program? Not necessarily. The little pieces are integral to the operation of the compiler and they are a part of the compiler's copyright. They are mostly unique to the compiler. Now they are a part of your program, too, which is O.K. since you can use the program yourself; but if you are creating a program to sell, you had better darn sure check into the OBJECT CODE DISTRIBUTION requirements the compiler's creator specifies. Some companies demand royalties on any program developed with their product. My favorite compiler is MTBASIC, by Softaid, Inc. Their policy is that you can develop anything you want to and sell it, providing that in the documentation and code of a program you have a credit, such as: "Compiled using MTBASIC, Softaid Inc., P.O. Box 2412, Columbia MD 21045". I don't have any objection to plugging a fine tool I like, so this object code requirement is the kind of thing I wish every compiler maker would take to heart.

What about magazine listings? In the Home Computer world, this is a major source of programs. Need I tell you that most all of them are copyrighted? They were virtually all written by users like you and me, who wished to share them with the community of micro users that could be reached through the magazine. Public Domain style. Then the magazine paid them a five-dollar fee, had them sign a form giving them exclusivity, and published it under the magazine's copyright. The magazine

usually has a blurb on the contents page where you would never read it, which states, "Material contained herein is the property of HappyHome Computing, Inc. and may not be reproduced in any form without obtaining express written permission from the publisher." Great. Instead of Public Domain, which can go onto a Bulletin-Board, for instance, we have Fair Use Copyright, which can be typed into your computer but not shared. My feelings on this are that it is not fair, and that it can be licked. The program itself is showing you a Source Algorithm, a solution to a particular problem done up in a language you use on

your computer. Now pick up the ball... and rewrite the program completely anew. Sure it is tougher, but the result will be Public Domain. Adapt Commodore listings to your Timex. The resulting code IS NEW CODE. No doubt about it. Your programming skills will be better, too. Change stupid input chains to menus...write a different sort routine. Listings are to learn by, anyway. If all you want is something for yourself, it doesn't matter. If you want to share, contribute ORIGINALLY.

And that's what all this copyright stuff is about. It is simply a matter of keeping the lazy and the dishonest from

ruining someone's chances of doing the work and doing it well enough to earn something, even if it's just recognition, as is mostly the case in home computing. And when you write a program, consider the possibility of sharing it with others in the Public Domain, which builds a base upon which education and enlightenment for your computer can grow. Healthy computer communities need people and their programs to show the way. If you copyright, you are part of a market that is regulated and pretty secure - now all you need is that skill and idea that will set the computer world on its' ear. Good Luck!

<< THIS ARTICLE IS DECLARED SEPARATE FROM THE REST OF THE DALLAS TIMEX/SINCLAIR AMSTRAD USERS NEWSLETTER, FOR THE PURPOSE OF DEDICATING IT TO THE PUBLIC DOMAIN. THE AUTHOR'S INTENT IN DOING THIS IS TO INSURE THE EDUCATION OF COMPUTERISTS EVERYWHERE. >> - and I wanted to make sure there was at least One example of P.D. available.

PD Reviews

Tim Flynn

These will be reviews of some of the public domain utilities available for the Amiga from the Club library or on the MCCC BBS. Most of these programs come with varying amounts of documentation ranging from none at all to those that take eight or ten pages to print out. I will focus on the former and try to give you an idea of what these utilities do and how they may help you.

PRINT

This program can be found on the Club BBS in the Utilities Area under the name Printer.arc. (I am taking it for granted that Amiga users are familiar with the Arc utility) When Unarced you will have a single file called 'Printer'. There is no how-to documentation included with it as it's menu is self-explanatory. What I have to offer is what results the different settings will give.

First I would like to give a little background on the program. It was developed by Bill Beogelein of Detroit, a

name many of you may recognize because he has contributed a number of programs to the Amiga community. It is a Shareware program so your conscience will be your guide on that. My copy of it is version 1.2 so he apparently keeps working on these files to improve them.

The command usage is:

Print (filename) (filename) = file to be printed

Once typed, a window will open on your screen showing you a number of options for printing out your file. The first three are Compressed, Emphasized and Subscript. Your choices on these are On/Off. They all worked fine through my printer's driver so anyone using standard drivers should have no problems.(if, of course, your printer can handle these modes!)

The next two choices are 'Print Dir/Name' and 'Print Date'. Select these using the Yes/No gadgets. Print Dir/Name will print the file name at the top center and the directory name one line down on

the left. Print Date puts the system date and time under the directory name.

Finally we get to choose Line Spacing, Skip Over Perfs, and Indent. These require a little explanation, not in how to use them but what you get from them.

Line Spacing: Here you have five selections (.5,1,1.5,2,2.5) The first gadget .5 will give you 8 lines per inch. The rest of them give, in order, 6,4,3 and 2 lines per inch. The default is Skip Over Perfs. This allows you to pick how

much space to leave from the last line on one page to the first line on the following page. It will leave 0,2,4,8 or 12 blank lines depending on your choice. Default is 4 but if you use the default Line Spacing I found 8 was easier to work with.

Indent: Here again you have five numbers to choose from (0,5,10,15,20) Each number shows the number of spaces each line will be indented. However, this only applies to the beginning of the line! If the entire line cannot fit on an indented line then the remainder is printed at the very beginning of the next line. I used another utility to try things like removing the carriage returns and changing CR's to line feeds but they had no effect on this apparent bug in the Indent feature.

Overall I found this a very useful program as I print out much of the documentation I get with public domain files and with this file in my 'C' directory it is always available. The only change that I wish it had was a way to save default changes but since it is a short menu and comes up automatically that is a minor point. I'd rate this an 8.5 out of 10.

Mary Louise
and Jack
Hagemeyer



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express their appreciation to

Jack De Tore

for the many hours of work
that he has devoted to the
Metroplex Computer Conference.

C128 KEYPAD

Ron Hackle

Corrections by D. Fuller

COM-LINE, Chula Vista, CA

For you C-128 owners who would like to use the keypad while in 64 mode, the following program will let you do just that. Load the program after you have gone 64 or come-up in 64 mode and run it. The cursor will go away for a beat; then READY appears. NOW you can type on the keypad and the numbers will appear, and as a bonus, the direction arrows across the top also work in 64 mode.

When typing it in, pay special attention to the double commas and the commas at the end of lines 180, 230 & 240. Miss those commas and the checksum will come out right, but the program will crash.

```

10 REM 64 KEYPAD ON THE 128:FEB '87
20 READA
30 READB$:IFB$='*'THEN20
35 CK=CK+1
40 IFB$='**'THEN60
50 V=VAL(B$):POKEA,V:A=A+1:Z=Z+V:GOTO30
60 IFZ>18512THENPRINTCHR$(147)'ERROR
   IN DATA:END
65 IFCK>161THENPRINTCHR$(147)'ERROR
   IN COMMAS:END
70 SYS976
80 NEW
90 DATA828
100 DATA169,3,72,169,75,72,8,72,165,197
110 DATA72,72,76,49,234,120,160,165,203
120 DATA201,64,208,88,169,255,141,220,140
130 DATA47,208,173,1,220,201,255,240,73,134
140 DATA197,169,254,72,162,8,141,47,208,173
150 DATA1,220,205,1,220,208,248,74,176,9
160 DATA72,185,183,3,240,2,133,203,104,200
170 DATA202,208,240,104,56,42,192,23,144,219
180 DATA165,203,201,64,240,26,162,129,160,
190 DATA144,8,41,127,133,203,162,194,160,1
200 DATA169,235,140,141,2,134,245,133,246,32
210 DATA224,234,169,255,141,47,208,32,66,235
220 DATA76,129,234,27,16,59,11,24
230 DATA56,40,43,1,19,32,8,
240 DATA35,44,135,7,130,2,
250 DATA*
260 DATA976
270 DATA120,169,60,141,20,3,169,3,141,21
280 DATA3,88,96
290 DATA**

```

Computer Jargon ...
(Cont'd from Back Cover)

Syntax - The rules governing how a computer program is written -- computer programmer.

Real-Time - A Program which executes at the same rate as what it simulates or measures. A program so executing is said to be executing in Real Time. The opposite in non-real time.

CAD - Computer Aided Design - Use of computers in engineering/drafting.

CAM - Computer Aid Manufacture - Self explanatory.

Cold Start - A computer reset which acts the same as if power were removed. On CBM computers, this returns you to the familiar CBM BASIC *****Bytes Free message. Reset buttons and the C-64 SYS 64120 perform a cold start. Actually, most memory is not erased by a cold start, but the computer resets its pointers and thus "forgets" where things are stored.

Warm Start - A computer reset which preserves the computer memory (it doesn't reset most pointers). The CBM RESTORE performs a warm start.

Pointer - A computer sign-post: data in memory which points the way to other data.

Beta Test - A test of hardware or software by a select group of users as the final step in product testing prior to release. Even earlier tests are called alpha tests and are usually by the developers themselves.

Release - The initial offering for sale (or free distribution in the case of PD programs) of hardware or software.

Peripheral - Any device which connects to a computer but is not a part of the computer proper (disk drive, printer, modem, etc.)

The Amiga Library

The MCCC Amiga chapter has a rather extensive library of public domain disks. We currently have about 155 disks (approximately 100 megabytes), and this is growing at a rate of about 6 disks (4 megabytes) per month. The bad news is that trying to find what you need in this mountain of data is not always easy. So this article will attempt to give those brave souls searching for software some guidelines for locating it.

Each disk or volume has a name. This is the name shown on the workbench beneath the disk icon. The library is organized around these disk names.

The librarian maintains a master disk which contains one gigantic list containing the file name and description (filenote) of every file in the library. Each entry in this list consists of two lines as follows:

MCCC-A_040:C/more

This is the filenote attached to the program. The first line is the complete path specification for every file/directory.

The second line which is indented 3 spaces is the filenote attached to the file/directory (if there is one).

One way to search this list is to use the script file on the disk. To do this you must get into CLI mode and then issue the command:

```
>execute searcher.scr
```

The program will then prompt you for a string to search for. You may use the "?" character as a wildcard for any single character or the "*" character as a wildcard for any string of characters. When the program finds a match, it will always print out the two lines where the match was found.

One way to view the library is to break it up into the four areas:

- (1) Amicus PDS disks: numbers 1 thru 17 (except numbers 4 & 5).
- (2) AmigaLibDisk disks: numbers 1 thru 58 (these are the Fred Fish disks).
- (3) MCCC-A club disks: numbers 1 thru 54.

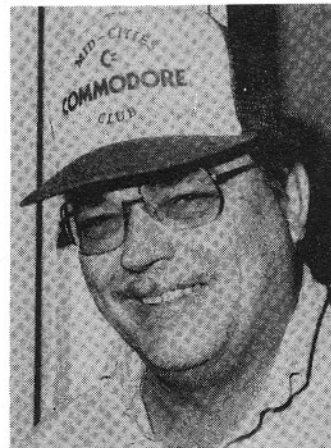
(4) About 25 other disks.

If you are looking for something which might be on one of the Amicus or Fred Fish disks, remember that the contents of these disks are listed every month in the back of *Amazing Computing*.

EDUCATION NOTES

The spreadsheet demonstration originally scheduled for the July meeting will be a part of the Metroplex Computer Conference on October 24. There will be a brief introduction to spreadsheets, followed by demonstrations of several spreadsheet programs. In addition, we hope to have informal demos throughout the day, so that those who have questions may get some answers.

At present, we have volunteers for the following spreadsheets: Multiplan 64, Vizastar for the 64 and 128, Jane for the 128, and Maxiplan for the Amiga. If you would be willing to demonstrate another spreadsheet, please call me at 732-0982.- Mary Louise Hagemeyer



Bob
Lawson

A friend
we will
remember.

FORT WORTH CHAPTER NEWS

Our thanks to Bill Leary for demonstrating the Technical Analysis program from Abacus. He showed us how to develop charts of stocks, to aid in making those all-important buy/sell decisions. This appears to be a very useful program for investors.

The Fort Worth Chapter will NOT have a meeting in October. See you all at the Metroplex Computer Conference in Arlington!

Amiga Chapter News

Rick Schulz

The September meeting featured a demonstration of the many "Hacker's Tools" available to Amiga users. Dave Campbell gave a fine presentation with many useful hints, and the chapter thanks him for his efforts.

As mentioned (numerous times) before, there will be no Thursday night Amiga chapter meeting next month due to the Metroplex Computer Conference. Be there, and be sure to buy at least one raffle ticket (real Amiga users always buy a dozen or more) for the software prizes.

By now you have received a mailer from Commodore detailing their latest offer on Amiga 2000's. No doubt you have also heard that dealer will sell you an Amiga 2000 for only \$1000 and your old (?) Amiga 1000. Such a deal, you say! How could it possibly be better, you ask. Well, if you were at the September chapter meeting, you heard a better deal. And if you weren't, hop in your car and drive right over to Software Terminal and ask Richard Bilyea about his FABULOUS, TOO-GOOD-TO-BE-TRUE deal on Amiga 2000's. (Yes, do it right now! Don't even finish reading the newsletter. Hurry up!) Or call him on the telephone, and he'll say "Such a deal I got for you!", or words to that effect. This offer is so good, I can't even put it into print. Check it out!

Many of you have perhaps noticed that either our chapter is growing or the Music Room at the Arlington Community Center is shrinking. Let me assure that, based on painstaking measurements and experiments over the past several months, I can say with complete confidence that the room is not shrinking. Our chapter (at last count 118) is the fastest growing chapter in the club. While this gives us more leverage and ability to provide quality programs, it also poses new problems. Foremost among them is the accommodations we are presently using. In the past, it was possible for some of the members to gather in the back of the room for quiet conversation while the presentation was being conducted. This is to be expected; not everyone will be interested in the topic presented. However, as the chapter has grown, so has the number of people who gather at the back during the presentation, and with them their noise level. Out of common courtesy to the speaker and his audience, we must remember to speak softly and carry a big chip (or something like that). Your chapter officers recognize this problem and realize that a better solution is required, and they are working on this problem (no doubt even as I write these very words!). In the interim, your help is needed, so please help out and hush up!

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Computer Jargon

Brian Heyboer

Greater Omaha CUG

Well, here I am again with another collection of computer jargon. This time, I have a general selection. As always, this is more of a dictionary than a tutorial, intended as a reference when reading other computer related writings.

Bug - A bug is a fault, something that makes the hardware or software not function correctly. It is used more often to describe software faults. Programs which don't work right are "buggy". It is said that the term goes back to the days of relay-controlled logic, when a moth in a relay cause a malfunction. Thus, a "bug" in the system.

Debug - To find and correct bugs.

Bomb - To stop functioning (esp. software), usually in a non-recoverable way.

Crash - See bomb. (Notice there are lots of words for it.)

Lock-Up - A bomb so great that nothing on the computer responds (no keyboard, no changes on the screen, nothing).

Patch - A correction to a computer program which is separate from the original. Often a Machine Code correction to a compiled program.

Kludge - (pronounced with a long u) An inelegant patch, usually one which seems like it shouldn't work, but does. A software Rube Goldberg.

Trojan Horse - A program which is designed with a destructive purpose in mind (like erasing your disk) usually disguised as a useful program. Note: Most destructive with a hard disk based system (erasing megabytes), but Commodores are not immune.

Virus - A program similar to a Trojan Horse, but which "infects" other programs with the same destructive nature. NOTE: Because Commodore computers don't use a disk-loaded operating system (which is usually the virus' "carrier"), it is more immune to this type program than other computers. A copy program or fast load utility, though, could be used for this purpose. Always look a "gift horse" program in the mouth.

Worm - Another type of destructive program, one which eats away from the inside and wreaks its destruction after a number of uses (sort of a time bomb). Same note as above applies.

WORM - Write Once Read Multiple - A type of memory device (especially optical disk) which can be written to only once but read a number of times.

Keywords - The words in a computer language. Like PRINT, READ, etc in BASIC.

(Cont'd on Page 13)

MCCC NEWS

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